

The New Movie Album
AN AUTOGRAPHED
WHO'S WHO
of the screen



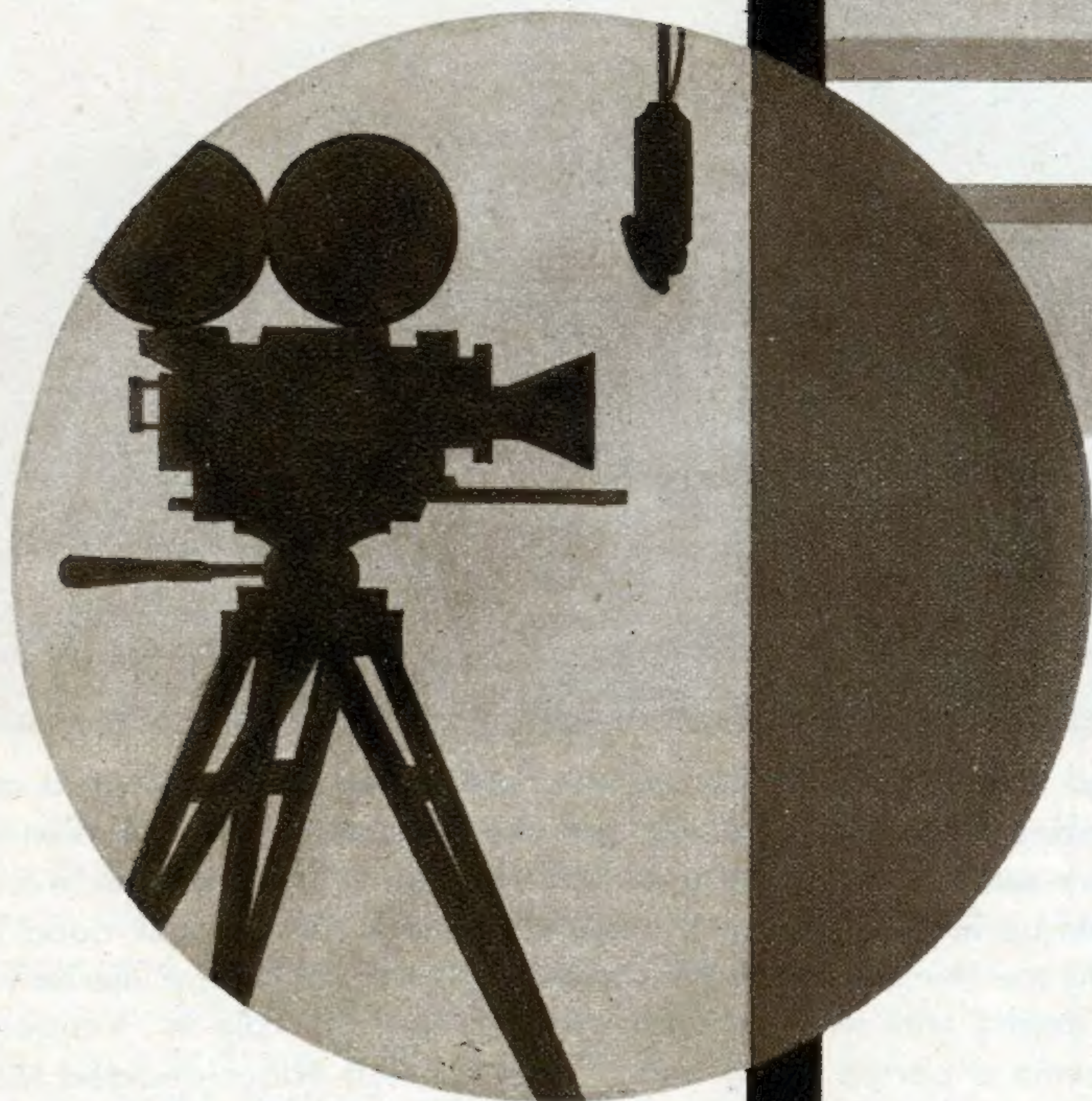
LEILA
HYAMS

J. ERB

The
STARS Tell Their Own Life Stories

The
NEW
MOVIE
ALBUM

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Screen



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I landed in Hollywood with just \$22 to my name. And I lived for three weeks on about 14 cents a day while looking for a job. I finally got the job, as worker in a film laboratory. Then strange as it may seem I had a stroke of luck when my leg was broken in a motorcycle accident and I was laid up in the Paramount hospital. Things did not look good then, but a casting director seeing me there promised me some extra work after my injuries had healed. The work went along pretty well with me until I was given a fair rôle in "Vengeance of the Deep." After that came a period of no work. Just as I had about decided that maybe I was not cut out to be an actor after all, I was offered a contract by Paramount and given a part in "In the Name of Love." My big chance was one of the leading parts in "Wings." I was born in Charlottesville, Virginia, later moving to St. Paul, Minn. I attended the University of Pennsylvania. In January, 1917, I came to New York and enlisted in the Royal Flying Corps, trained in England and served as pilot taking planes to the front. I have been a swimming instructor, worked in a brokerage office, written sports for the Duluth News-Tribune and had a fling at the Texas oil fields.

Richard Arlen



When I was in my third year at high school, I was forced to drop my studies, due to financial reverses, and look for work. I began to pose for photographic advertisements and was soon working fairly steadily for a youngster. I modelled for Howard Chandler Christy, among other painters. A motion picture scout on the lookout for new faces saw some of my photographs and took me to Jim Ryan at the Fox New York Studio, where I was immediately given a contract and packed off to Hollywood. With no screen experience and a little dazed by everything, I found myself as leading lady in "The Temple of Venus." I completed my year's contract with Fox in a series of two-reel comedies. After that, determined not to quit, I played anything and everything that came my way. Finally a rôle in "The Poor Nut" brought me to the attention of the big companies once more. And to cap the turn in my good fortune, talking pictures gave me my final boost. My family and I have learned to play safe, so we are still living in the bungalow we rented five years ago when we first came to Hollywood, and you won't see me when you are making the rounds of Hollywood's night life. It costs too much to dress up lavishly. We have bought a new car though.



Jean Arthur



I was born in Quincy, Ill., where my father who had been a professor of languages in the University of Kansas had come to take a position in the high school. And when I was six we moved to a poultry farm outside of Quincy where I attended a little district school. My mother had stage ambitions for me and we eventually went to Chicago where she took a position as teacher in the Kenwood Loring School for Girls thus paying for my tuition so that I could study. I had won honorable mention in a beauty contest conducted by a fan magazine, and encouraged by this we went to New York to see the publisher. He entered me in the finals of the contest and I won second place. Then Lejaren Hillyer selected me as lead in a series of one-reelers based on the story of famous paintings and I kept at directors until I was chosen to play with Huntley Gordon in three two-reelers made in the Canadian North Woods. I made my first full length picture as Eugene O'Brien's leading woman in "John Smith." So I have played opposite most of the male stars in Hollywood. Before I had my first opportunity in talking pictures I was idle eight months, finally getting the lead in "Among the Married," and on the day following the opening night I received six offers from film companies. My real name is Lucile Langhanke.

Mary Astor



I entered the University of Arizona to study medicine and left at the end of a year to take a place as a musician in Henry Halstead's orchestra at the Plantation Café and the Beverly-Wilshire Hotel in Los Angeles. From there I went to play at the Addison Hotel in Detroit, but returned to Los Angeles to play at the Coconut Grove at the Ambassador Hotel. While I was there, I was seized with the ambition to enter pictures but after making the round of studios was unable to find any kind of job. One afternoon at a tea dance at the Roosevelt Hotel, a manager of one of the film stars saw me dancing and asked me if I would like to try the movies. Through his efforts, I signed a six months' contract with Pathe. I played in one picture with them, and that was only a "bit." From Pathe I went to M.-G.-M. and played with Greta Garbo in "The Kiss." When I heard that Universal was to make "All Quiet on the Western Front," I applied for a test and was offered the leading rôle of "Paul." I live by myself in a small apartment in Hollywood. I am not fond of "whoopee" and prefer my music for recreation. I was born in 1908 in Minneapolis, Minn., where I lived until I was ten years old.



Lewis Ayres



My theory that villains should laugh, rather than sneer, as they go about their nefarious business, enabled me to enjoy what success I have had as a motion picture star. For my work as the "smiling villain" in "Code of the West," my first picture for Paramount brought me the offer of a contract by that company. I have remained with Paramount since that time.

I was born in Philadelphia, and educated there. As a very young man I joined the navy and became interested, as a diversion, in amateur theatricals on shipboard. When I left the service I continued my interest, first in vaudeville, later in drama. I played on Broadway and on tour in "The Trail of the Lonesome Pine," "Old Bill, M. P.," "Paid in Full," and in other shows, and then decided to try for a screen career.

My first work in Hollywood was in western pictures for Fox. Then came "Code of the West," "Old Ironsides," "The Rough Riders," and other productions up to the time of "Underworld" which made me a star. My first talking picture was "The Wolf of Wall Street." My latest is "Derelict." I hope there will be many others to come.

I have a wife, Octavia Broske, whom I married in 1913, and a little girl, Georgette.

George Bancroft



I was born within twenty-minute walking distance of Central Park Zoo.

I attempted the benefits of higher education at Trinity College but failed to get a degree because my bills were so pressing that I had to go to work.

Along with my first long trousers I became Marguerite Clark's leading man; this was about the time of the Hudson-Fulton celebration. Since that time I have been playing boy parts.

I first visited Napoleon's Tomb in 1926 and it was a cold rainy day. I don't like cold rainy days. I do like dumb animals. I believe in the future of talking pictures.

By the time of the next Hudson-Fulton celebration I won't be playing boy parts. My favorite producers are the Warner brothers because they understand me and pay me the most money.



Richard Barthelmess



When I was ten years old, I decided to be an actor, and in spite of my mother's disapproval, I took part in amateur theatricals and played the lead in a number of high school dramas. But when I left school I sold farm implements. I hadn't given up the idea of the stage however, and got my chance by accident. Dorothy Shoemaker's partner was taken ill, and Miss Shoemaker who was to open in Louisville in two days was willing to grab the first actor who came along. One of my friends heard of her predicament and introduced me to her. I learned two songs with her on Sunday and on Monday we opened. I stayed in this act for two months until my mother persuaded me to quit and return home. After several business failures, I joined the North Brothers Stock Company at Dallas where I saved my money, determined to get to Hollywood and try pictures. I got there, tried to crash the gates for six months and gave it up. Joined another stock company, was sent to New York by Oliver Morosco to play in "Lombardi, Ltd." I married Winifred Bryson on the day the show opened. After playing in Morosco productions in New York and on the coast, Elmer Harris offered me the leading rôle in "Her Own Money," and from that time on, I have been in pictures. I like good clothes, and I am a crank about system.

Elmer Fryer



I was born in Kansas City. On April Fool's Day. When I reached a tender age my parents sent me to Chase School. At sixteen I decided I had enough education. And, besides, a man promised me a job in the elephant tent of Ringling's Circus. I went along with the show. I decided I was cut out for an actor. So despite the warnings of my poor parents I joined up with a Henry W. Savage show, and, by some odd circumstance, eventually found myself a singing comedian; between shows I played in stock in Kansas City and other centers of culture. About 1913 I was in Chicago and dropped in to see a friend at the Essanay plant, where they made the new movies. Result, I played a Swede servant girl in one of their comedies, and that led to other jobs and finally I became a director. Frank Bushman and a lot of old-timers were there. Raymond Hatton and I teamed together in comedies for a while at Paramount, but somehow people insisted I must be a heavy, so back to heavies I went. I worked in "Old Ironsides," "The Pony Express," "The Round-up" and others too numerous to mention. And then Metro-Goldwyn-Mayer hired me for "The Big House." "Min and Bill" was another at Metro-Goldwyn-Mayer—also "Billy, the Kid" and "Way for a Sailor," and now I'm cavorting in "The Secret Six."



Wallace Beery



Although my mother did everything she could to keep my two sisters and myself from going on the stage, by keeping us away from theatrical people, each one of us has chosen to be an actress. But then having had a grandfather, Lewis Morrison, who played "Faust" for seventeen years and a father, Richard Bennett, who is also a well known actor, she was fighting against almost overwhelming odds. After finishing school and a debut in Washington, I happened to meet Samuel Goldwyn at an Equity Ball, and he persuaded me to try a part in "Cytherea." After that I was completely won over to moving pictures, except for the time I was married to Phillip Plant, who objected to my appearing on the screen. I collect antique jade, ivory or gold Chinese snuff boxes, and am proud of my numerous treasures and keepsakes, one of which is the velvet fur cape my grandfather wore in "Faust." I dislike any form of conceit, or anything which is conspicuous, which probably accounts for my very real aversion to making public appearances. And while all moving picture actresses in the old days were supposed to have expressed a secret yearning for home and children, I sometimes wonder if perhaps that isn't a pretty sound idea after all. My newest picture for Pathe is "Sin Takes a Holiday."

Richard Bennett



I am the youngest of Richard Bennett's three daughters and I was born in 1911, at the Palisades, New Jersey. Although my family were against a stage career for any of us, I, like my other two sisters, Constance and Barbara, decided to cast my lot with motion pictures. I was tutored privately until I was eight years old and then sent to St. Margaret's Boarding School at Waterbury, Conn. My education was completed at L'Ermitage, a finishing school at Versailles, France. Up to the time that I made my debut in support of my father on the stage in "Jarnegan," I had had no theatrical experience. This was in 1928. Motion picture executives seeing me in the play decided I should go to Hollywood at the conclusion of the run of "Jarnegan" in New York. My first film part was Ronald Colman's leading lady in "Bulldog Drummond." This led to a contract with United Artists, and I was cast in the principal rôle in "Three Live Ghosts." Then came "Disraeli" in which I supported George Arliss; "Puttin' on the Ritz" with Harry Richmond. In the latter picture I sang my first song before the microphone, "With You." Next I was cast in the featured feminine rôle in "Crazy That Way," then portrayed John Barrymore's leading lady in "Moby Dick," and then the principal feminine rôle in "Maybe It's Love."



Joan Bennett



To correct any inaccuracies that may have resulted from my being sometimes referred to as the "Brooklyn Bonfire," let me say, first off, that I was born in Brooklyn, that I was "raised" there, and that I lived there until well along in my 'teens. I moved from Brooklyn to Hollywood. And that is my story. Of course, there was the time my photograph, submitted by my father, won for me a magazine contest. There was my little part in the Billie Dove picture, "Beyond The Rainbow," which was my first. I was sure at the time that it would be my last. But then, many weeks later, when I had become reconciled to a stenographic career, Elmer Clifton gave me a part in "Down To the Sea In Ships." I played parts in several other eastern pictures and then came to Hollywood, where B. P. Schulberg, the man really responsible for what success I have had, placed me under contract. When Mr. Schulberg joined Paramount as managing director of production he took my contract, and me, with him. I played in "Mantrap," "Kid Boots," "Wings," and in several other pictures before "It" made me a star, and gave me a reputation. My last picture was "Her Wedding Night." My next will present me as an usherette.

"Clara" Bow



I was so discouraged during my early days in Hollywood that I almost lost confidence in myself and the steadfast belief that I could succeed in motion pictures which had brought mother and me from Dallas, Texas. At first the rebuffs didn't mean much to me. I had expected that it would be hard to get a chance, but day after day it was the same story. Nothing to do. And then I was given an opportunity to appear in a prologue at a Los Angeles theater. The director of the prologue, believing I had ability, gave me a letter to Herbert Brenon who was then preparing to direct "Peter Pan" for Paramount. The casting director told me that I was so young that he thought I might be able to land a minor part in the picture, but when Herbert Brenon got back from New York he said, "Oh no. No minor rôles for this girl. I believe that she is suited for the part of Wendy." He took me at once to see Jesse L. Lasky. My knees were shaking, but Mr. Lasky was very kind to me and that helped a lot. I was given a screen test and two days later Mr. Brenon called me and told me the part was mine. I was placed under contract by Paramount. I was born in Corsicana, Texas, and when I was still a little girl my family moved to Dallas. My favorite parts have been in "Peter Pan," "Knockout Reilly" and "Brown of Harvard."



Mary Brian



After the war and its subsequent hardships of unemployment in England, I turned to the stage as a means of livelihood. Preceding the war I had appeared as an amateur, with little thought of making it my life's work. Probably the urge for the theatrical was inherited from my mother, Charlotte Mary Brook, who was an opera singer. It was during the run of "Sacred and Profane Love," that I met and married Mildred Evelyn, well-known English actress. In 1924 I came to America to make "Christine of the Hungry Heart," for Thomas Ince. A contract with Warner Brothers followed. In 1926 I signed with Paramount and have continued with that organization since that date. I have returned to visit England but once in my six years in Hollywood. Although I miss the London fogs—and what Englishman doesn't?—I love the life that California offers. Tennis and golf are year-round sports, as is swimming. There is a tennis match on my court every Sunday, with Ronald Colman, John Loder and Ernest Torrence usually taking part. Recently I completed "Anybody's Woman," opposite Ruth Chatterton for Paramount. According to latest statistics, I am six feet tall, have brown hair and grey eyes, and my weight is somewhere around 160 pounds.

Clive Brook



My sister and I entered a local talent contest at one of the Loew Theaters on the East Side of New York. Encouraged by our reception, we got jobs in the "Passing Show" of 1923. In the chorus, of course. A dance specialty led me to the leading feminine rôle in the show. My mother refused to let me go on the road so I went in the "Topics of 1923" and appeared in one of the sketches as Madame Du Barry. After a brief period in New York I had a chance to go West and appeared in California in support of Nancy Welford in "Nancy," after which I appeared with Lupino Lane and Fanny Brice in two Music Box Revues. It was in these that Louis MacLoon saw me and offered me the leading rôle in "Loose Ankles" which toured the Pacific Coast and at the conclusion of this tour he cast me for the lead in "Chicago." I did not feel I had any particular future in motion pictures, but after a screen test I was cast in "Ladies Must Dress" starring Virginia Valli. Then Paramount launched a search for a girl to play Rosemary in "Abie's Irish Rose." I called at the Studio to keep a luncheon appointment with a friend. Ann Nichols, who was passing through the foyer, saw me and gave me the part. My first talking picture was "Close Harmony." I have red hair and blue eyes.



Nancy Carroll



I made my first stage appearance at the age of fourteen. The circumstances leading up to this episode are amusing. I was on a Christmas vacation in Washington, D. C., when a school chum, as the result of an argument, dared me to try to get a job with the local stock company. I set out the next day and to my astonishment got the job. In the company were Lowell Sherman, Pauline Lord and Lenore Ulric. There were bleak days and blind struggles, but through luck, persistence or hard work, I was starred in Henry Miller productions by the time I was eighteen years old. When I was twenty, Mr. Miller entrusted me with the direction of all my succeeding plays. The screen never attracted me, in fact, I turned down more than six offers during my stage work. However, when Paramount offered me the leading rôle opposite Emil Jannings in "Sins of the Fathers," I threw my prejudices to the winds. Jannings has been and will remain my ideal among actors. With the perfection of sound devices, I found myself in my element, and discovered that talking pictures offered a wealth of new fields to conquer. My hobbies are dogs and antiques. Interior decoration is my avocation, and lovely clothes my constant weakness. Some day I intend to write and direct for the screen.

Ruby Kate



I have been a carpenter, painted dolls in a doll factory, manufactured nails, and tried to become an acrobat. But somehow, as you say, I did not make good. When you fail at all else, you can always become an actor. My first real paying job as a singer came with the opportunity to sing at the Casino des Tourelles where I was paid three francs an evening. This I am pleased to say, was before the present rate of exchange. Still, it was only 60 cents. After a few years and before I was twenty, I became the dancing partner of Mistinguett at the Folies Bergere. I entered the French Army during the War, was wounded and imprisoned in Germany. A friend and I escaped by passing ourselves off as Red Cross workers. I returned to the Paris stage, played in London with Elsie Janis, and after a few years reluctantly came to this country. I say reluctantly because I considered my accent a very bad handicap. I am married to Yvonne Vallee with whom I sang at the Empire in Paris. My favorite picture which I have made so far in this country is "The Love Parade." And although I wish to be very agreeable and very versatile in all I do, I will not compare the comparative merits of France and America, or the comparative beauty of French and American women. As for anything else, I am at your service, Mesdames et Messieurs.



*Maurice
Chevalier*



I am a woman with two countries. I was born in Paris, and, of course, love my native country. As a gangling schoolgirl I arrived in New York and immediately fell under the spell of my adopted land. Having dabbled in paints and charcoals since childhood, it was decided that my future was in the realm of art. While attending art school, I met Anne Morrison who dared me to take a small part in her new play, "The Wild Westcotts." The result of this dare changed the entire course of my life. In stage work, I found the niche for which I had been searching. From a bit in "The Wild Westcotts," I luckily secured a leading rôle in "The Marionette Man." Thereafter, I played leading rôles with the exception of the all-star revival of "Leah Kleshna." The screen always has intrigued my interest, and when I was offered a rôle in a silent film, "Love of Mike," I accepted. The next opportunity came from Paramount to play the leading feminine rôle in the talking picture, "The Hole in the Wall," which gave me an excellent chance to put my stage training to work. In quick succession I completed for Paramount, "The Lady Lies," with Walter Huston, "The Big Pond," opposite Maurice Chevalier in both the English and French productions, and then "Young Man of Manhattan."

Claudette Colbert



I was born in Richmond, Surrey, England, in 1891. When I was sixteen my father died and I got a job as office boy for the British Steamship Company in London at a salary of \$2.50 a week. I became bookkeeper and junior accountant for the firm. At school I had played in amateur theatricals and now I continued with the Bancroft Amateur Dramatic Society. At the same time, for exercise and diversion, I enlisted in the London Scottish Regiment. I belonged to this regiment until 1913 and promptly rejoined it when war broke out the following year. I was a private soldier in Kitchener's "Contemptibles" the first hundred thousand of England's army to land in France. At Messines a shell struck, there was an explosion, I stumbled and fractured my ankle. I was discharged by the medical board, having failed to get back into action in the other branches of the army. In 1920 I came to New York to look for work, arriving there with exactly \$37 in my pocket. I lived in a furnished room and was down to my last dollar when I got a part in support of Robert Warwick in "The Dauntless Three." After a few years of New York stage life, Henry King offered me the leading male rôle in "The White Sister," starring Lillian Gish. Then Samuel Goldwyn offered me a long term contract, and I definitely cast my fate with moving pictures.



Ronald Colman



My father, Virgil K. Compson, was a graduate of Cornell and a mining engineer in Utah where I was born. I was the type of child who sang songs, recited and gave pantomimes for my mother and father. Later in high school I studied dramatics and played in short plays. My parents wanted me to be a musician so I studied the violin for seven years under George E. Skelton who is still teaching in Salt Lake City. Fortunately for me I did this, because when I was fifteen my father died and I was forced to work. After playing in an orchestra in a vaudeville theater in Salt Lake City, I had the opportunity to substitute for a missing vaudeville act, and afterwards went on tour playing the violin in a single act. When we reached San Francisco, my act was dropped from the bill, and I took a position taking care of a child while my mother cooked. We were very poor. After many more experiences than could fit into this brief space, I landed in pictures. There, too, I have had my ups and downs and contrary to opinion my comeback in pictures was not due to talking pictures. On the strength of my performance in "The Barker," I was cast in two silent pictures. During 1929, I played in eleven talking pictures—more than any other player. I do not like poverty and I dislike spoiled children because I have known both.

Betty Compson



Born in San Antonio, Texas, and educated in a finishing school in Kansas City, I embarked upon my career in 1924, obtaining a start as a dancer in a musical show. From there I went to New York to dance at the Winter Garden. There I was discovered by Harry Rapf, Metro-Goldwyn-Mayer producer, who offered me an opportunity to try my luck in pictures. I was known on the stage as Lucille Le Sueur, and I was christened Joan Crawford in a motion picture magazine name contest. My first picture was "Pretty Ladies" in which I played an extra part. I was given a rôle in "Old Clothes," a Jackie Coogan film, and as a result of that cast in a leading part in "Sally, Irene and Mary." I made my first great success in "Our Dancing Daughters." This later was followed by "Our Modern Maidens" in which I won stardom. The talkie-companion to these two earlier films, "Our Blushing Brides," established even greater box-office results and critical praise. My first two talking pictures were "Untamed" and "Montana Moon," and my latest is "Paid," in which I play my first straight dramatic rôle. I am five feet, four inches tall, weigh 120 pounds and have dark hair and blue-brown eyes. I was born in 1908 and am married to Douglas Fairbanks, Jr.



Joan Crawford



I was born in Dallas, Texas, of theatrical parents. My father, Melville Daniels, was the manager of the theater of which my mother, Phyllis Griffin (Daniels) was the leading lady. I was playing with Harold Lloyd in the Hal Roach comedies when Cecil de Mille gave me my first dramatic rôle in motion pictures; a featured part in "Male and Female." This was followed by leading rôles in "Why Change Your Wife," "Everywoman," opposite the late Wallace Reid in "Sick a-Bed," "Dancin' Fool" and "Nice People," and opposite Rudolph Valentino in "Mons. Beaucaire." Paramount then elevated me to stardom.

Not long after this, talking pictures came into vogue and as my contract was about to expire, I determined to do the thing I had always wanted to do—develop my voice. Mr. William LeBaron, whom I had known at Paramount, gave me a test and as a result signed me to a long term contract for RKO Radio Pictures. Since then I have been starred in "Rio Rita," "Love Comes Along," "Lawful Larceny" and other productions.

As to nationality, I am of Spanish and Welsh extraction on my mother's side and Scotch and French on my father's. On the 14th of June of last year I was married to Ben Lyon.

Bob Daniels
H. B.



Blondes with blue eyes aren't supposed to make people laugh, but that was what I wanted to do, so in order to reach my goal I had to fight against the supposed handicap of my face and figure. After graduation from the Convent of the Sacred Heart in Hastings, New York, I succeeded in getting a job in the chorus of "Words and Music," I graduated to a dancing part in the musical show, "Oh Boy," and then I was given a part in the Follies. It was after I had posed for such artists as Howard Chandler Christy and Harrison Fisher, during my career in the Follies, that Mr. Ziegfeld billed me as "The Girl on the Magazine Cover." During a vacation visit in Florida I was photographed on the beach with some other girls. A producer saw this reel of film and offered me a chance in pictures. I wrote the scenario of my first picture, "Runaway Romany," and for quite a time I played conventional heroine parts. I had always wanted to play rôles with a comedy background, and I injected a bit of impromptu humor into scenes of "When Knighthood Was in Flower." After that I was given a chance to further my ambition, and this led up to such pictures as "The Fair Co-ed," "The Patsy" and "The Floradora Girl," which I admit are my favorites.



Marion Davies



I was born in the state of Durango, Mexico, in 1905. When I was seven years old I entered the Convent of St. Joseph in Mexico City where I spent eight years. In 1919 my parents took me to Europe where I was presented to the King and Queen of Spain, afterwards returning to Mexico City and to the Convent. In 1925 Edwin Carewe saw me dance at a charity affair in Mexico City and suggested that I become a screen actress. I was more amused than impressed with this idea, but did agree to visit Hollywood to see pictures made, and while I was there I appeared in "Joanna" in which Jack Mulhall and Dorothy Mackaill were co-starred. Shortly after that I played the rôle of Charmaine in "What Price Glory." My performance in Tolstoi's "Resurrection" led Mr. Carewe to star me in "Ramona." In less than two years I went from my first motion picture rôle to stardom. One of my favorite parts was "Evangeline," Mr. Carewe's film version of the Longfellow poem. My first all-talking picture was "The Bad One" with Edmund Lowe, for United Artists, to whom I am under contract, and my latest picture is a new screen version of "The Dove" with Walter Huston

Dolores Del Rio



I have never been to school and was taught reading, writing and arithmetic by my mother. The geography I learned myself by touring all over the country. And since my first public appearance at the age of three, I have done everything from chorus work to starring rôles. All in all, I have had thirty-eight years' stage experience. After a long period as an actress in New York, I was induced by Mack Sennett in 1914 to star in one of his comedies with Charlie Chaplin. This picture was "Tillie's Punctured Romance." I have played comedy rôles on the screen. After a character portrayal as old Marthy in Greta Garbo's first dialogue film "Anna Christie," I was co-starred with Polly Moran in "Caught Short," a play suggested by Eddie Cantor's book of the same name. I am glad to break away from straight comedy for a change and am fond of character acting. I am a good cook and like it and can swap recipes with anyone. I play the piano, but have never mastered the saxophone, and like to read in spite of the popular belief that if you can fall down and make people laugh, you must sign your name with a cross and count on your fingers.



Marie Dressler



My connection with moving pictures began when I used to hang around the studios as a boy. Sometimes I would make a suggestion to my father or the director in charge and they would send me a check for it. A little later I joined the big army of extras in several pictures before I got my first real part in "Stephen Steps Out." I don't consider that I did any important work in pictures until I took the part of the young aviator in "The Dawn Patrol." I really felt that I was on my last legs, pictorially speaking, when Barthelmess gave me that chance. I wrote the titles for two of my father's pictures "The Black Pirate" and "The Gaucho," as well as for "Two Lovers" starring Ronald Colman and Vilma Banky. I became interested in Technicolor during the filming of "The Black Pirate" and since then have made a study of it. One of my ambitions is to play "L'Aiglon" on the screen as I am an enthusiast on the subject of Napoleon and all things relating to the First Empire. I lived in France as a youngster and picked up a fair knowledge of the language. I appeared on the legitimate stage in California in "The Jest," "Young Woodley," "Romeo and Juliet" and other plays. I had the honor to marry Joan Crawford in 1929 in New York after a long engagement.

Douglas Fairbanks Jr.



During a talk with David Wark Griffith at the New York premiere of his "Birth of a Nation," he persuaded me to try my hand at motion pictures. I signed up with the old Triangle Company. Before that I had spent years on the stage playing everything from Shakespeare to the lightest of light comedy. After several years in pictures I allied myself and my own producing company with the United Artists Corporation, the other founders being Mary Pickford, Charlie Chaplin and David Griffith. As my own producer and star I made such films as "His Majesty, The American," "Robin Hood," "The Mollycoddle," "The Mark of Zorro," "The Three Musketeers," "The Black Pirate" and "The Gaucho." "The Taming of the Shrew" was the first joint appearance of myself and my wife, Mary Pickford. I was born in Denver, Colorado, and was educated at the Jarvis Military Academy, at the East Denver High School and the Colorado School of Mines. My family being fond of dramatic art, I was unintentionally trained for the stage, my boyhood accomplishments at Denver including fencing, dancing, Delsarte, dramatic literature and a wide range of athletics. I was seventeen years old when I made my first stage appearance. My latest picture is "Reaching for the Moon."



Dwight Fairbank



I have one outstanding fault. I play the cornet. But to begin at the beginning: I was born at Walpole, Mass., in 1905, and eventually paid my way through Boston University where I majored in Applied Psychology, by working in a restaurant and selling real estate. After finishing my second year at college, I met "Little Billy," a vaudeville actor at one of my father's three theaters in Onst, Mass. He invited me to tour the West with him acting as financial agent and property man. We eventually reached Los Angeles where I unleashed a suppressed desire to appear as an extra in a moving picture. I had \$18, and just before I spent my last dollar I landed a job in a mob scene. After playing extras for a while, I was given the male lead in "Wings of Youth," then back to Mack Sennett comedies and anything I could get. When I heard Frank Borzage was casting "Seventh Heaven," I went to see him to recommend a friend of mine for the part of Chico. He gave me the part instead. I like to swim, box, play golf and I own a sailboat. I have three crack bird dogs and like hunting. I would rather do character leads than straight leads. Have a cottage at Toluca Lake and don't mind company provided they will do their own cooking. In fact they have to, if they want to be invited again.

Charles Farrell



My birth certificate shows I was born in Oklahoma City on Friday, January 13th. I went to the Holy Name Convent at Fort Lee, New Jersey; Notre Dame in Roxbury, Mass., and the Holy Child Jesus in New York City. I finished my education at Miss Fuller's School in Ossining and the Cathedral School in New York City. I entered a secretarial school in New York and studied shorthand and typewriting. Instead of trying to get a job as secretary, I went abroad for eight months, and on my return I determined to go on the stage. My mother, while not exactly opposing the move, let me go ahead on my own merits. I had my first chance in the modern-dress version of "Hamlet." Then I spent a season with Stuart Walker's Stock Company and went back to New York to play in three successive plays. I heard that Paramount was looking for a leading woman to play opposite Walter Huston in "Gentlemen of Paris" and was lucky enough to get a test for the part. I very nearly did not get the rôle, as Millard Webb, the director, wanted a blonde; I am a decided brunette. I was given a contract with Paramount following this picture. My latest picture to be released is "Let's Go Native." Just now I am playing opposite Walter Huston again in "The Virtuous Sin."



Ray Francis



I have been acting since I was five years old, when I played a speaking part with the Valentine Stock Company in Toronto, Canada. By the time I was eight, I was a veteran actress, going on the road with "The Little Red School House." My first appearance on Broadway was made under the auspices of David Belasco in "The Warrens of Virginia" in which I created the rôle of Betty Warren. Then I went to the old Biograph studios determined to have a try at the new moving pictures. My first film appearance was in a 500-ft. film called "Her First Biscuits." The third day I was in the studio I was cast in the leading rôle of "The Violin Maker of Cremona." I remained with Biograph a year and a half, my salary mounting from \$40 a week to \$7,500 a year. Belasco won me back to the

stage in "A Good Little Devil," and in 1913 I made a film of the play for Famous Players which led to a rapid rise in motion pictures. In 1915 the Mary Pickford Company was organized, and I was allowed my choice of stories and cast. I got a large salary, and owned one-half interest in the profits of my films. On Armistice Day I became an independent producer, and in 1919 Charlie Chaplin, David Wark Griffith, Douglas Fairbanks and myself organized the United Artists Corporation. This organization releases my pictures to-day. "Coquette," released in 1929, was my first all-talking picture, and "The Taming of the Shrew" was the first joint appearance of myself and Douglas Fairbanks, to whom I was married on March 28th 1920.

Mary Pickford



"My birthplace was London, England, and the date was April 16, 1889. Both my parents were identified with the theatrical profession.

"I began my stage career as a boy, appearing as 'Billie' with William Gillette in 'Sherlock Holmes' at the York Theater, London. Later I joined the Lancashire Lads, a singing and dancing troupe of juveniles. At the close of the engagement I joined a show called 'Casey's Court,' and in this I impersonated prominent music-hall singers.

"During my late 'teens I became a member of a pantomime company, and this gave me my opportunity to come to the United States. We played the vaudeville theaters throughout the country, offering a number of different acts, the best known one being 'A

Night in a London Music Hall.' It was while with this company that I received my first offer to enter motion pictures.

"While in Philadelphia in 1913, a contract was offered me for picture work, and soon after I became identified with the Keystone studios.

"Of my early pictures I favor 'Easy Street.' In my opinion, the best of the later ones include 'The Pilgrim,' 'The Kid,' and 'The Gold Rush.' However, I hope to give my best efforts in 'City Lights.'

"The reason I have not become interested in talking pictures for myself and have remained in the silent field is because I believe pantomime is a better medium for me and the character I portray."

As told to Dick Hyland by

Charlie Chaplin . 31 .



With the background of a grandfather who was a famous actor, and a mother who had made a name for herself behind the footlights, it is not surprising that I swerved suddenly in my particular destiny.

My paternal grandfather, Dan Collyer, was on the stage for more than fifty years, and mother, Carrie Collyer, gave up a promising career when she married.

I had just finished a preparatory course in a New York school and was planning a debut in the fall, when I was cast for a rôle in "East Side, West Side." Alan Dwan who directed the picture was a friend of father's, and I met him several days prior to the filming of the production. I suited the particular rôle of a haughty New York society girl, and agreed to play the part as a lark.

It was only a few months later that I found myself ensconced in Hollywood working in "Four Sons." After appearing in seven pictures I became lonesome for my family in New York, and decided to return to the routine of my former life. But the lure of the kliegs was too strong, and I was back in the film colony within six months.

Since my return I have signed a contract with Paramount and have appeared in "Man From Wyoming," opposite Gary Cooper.

One of my outstanding thrills was being selected as a Wampas Baby Star in 1928.

At present my family are taking turns visiting me so that I will not get lonesome again.

Jane Collyer



I was born in Helena, Montana, the state capital but small enough so that everyone knew our family. My father—Judge Charles H. Cooper—practiced law but owned a ranch in the Belt Mountains fifty miles away, and there I spent my vacations. In 1918, father was elected Justice of the Supreme Court, and my brother went to war. I was left in charge of the ranch. During the long winter evenings I used to draw, and soon decided to become an artist. After the war, I went to Iowa State College and continued my drawing. When I finished college in 1924, I decided to try commercial art, and came to Los Angeles. Here my first job blew up when the company failed. I began looking for extra work. I worked here and there in bits and received a few tests, but each new dream seemed to fade until,

eleven months after my entrance in pictures, I was chosen for "Abe Lee" in "The Winning of Barbara Worth" with Ronald Colman and Vilma Banky. My part was actor-proof because I happened to fit the part. I got a lot of credit which was undue, I think. However, the part brought me a call to the Paramount studios. I was ushered into a conference of executives. I was ill at ease as they looked me over. Evidently, I was a type they wanted, for I was signed to a contract without a camera test. My first picture was "Wings." Then came "Children of Divorce," "Legion of the Condemned," a few westerns, several other types, and then I was placed in outdoor epics such as "The Virginian," "The Texan," "The Spoilers," "Morocco," and "Fighting Caravans," my latest.

Gary Cooper



Seven years ago I left the home of my father, a United States Army officer, determined to make a career for myself. My first position was with the Metropolitan Life Insurance Company. Desirous of supplementing my small salary, I called on Harry Durant, head of the reading department of Famous Players-Lasky, and persuaded him to let me read books to discover if they had picture material in them. I did this in the evening and worked at the Metropolitan Life in the daytime. I met a group of young writers who were operating a little theater below Washington Square under the name of the Provincetown Players. They selected me for the lead in a play they were producing, and two weeks later I left the Metropolitan to accept a permanent job with them at \$35 a week.

After that I was in a play that died before it ever reached New York. I next accepted a stock engagement in Detroit, which was followed by similar work in other cities for two years. Then I was offered the leading rôle in "Tarnish," which proved to be one of the hits of the season. "The Woman Disputed" and "The Trial of Mary Dugan" followed. I met and married Harry Bannister when he played in a summer stock company I was operating in Detroit. When he was sent West with "Strange Interlude" I took a long desired vacation and went with him. I had no ambition to go into pictures, but agreed to play the lead in "Paris Bound" on the persuasion of Frank Reicher, an old friend. My husband and I have built a hilltop home near Hollywood and plan to remain here.

Aun Harding



My real name is Ernest Carlton Brimmer, and I still use it a great deal when traveling incognito. I became an actor because I thought I was in love with my dentist's daughter who went to dramatic school. . . . I went to dramatic school, too, and got quite a part in "Richelieu." I changed my name because my parents objected to having an actor in the family.

I was afraid to submit to a screen test because I was sure I wouldn't be a photographic subject.

Before I entered pictures I had eight years' stage experience—two and a half years as leading man at the Morosco theater in Los Angeles. I played football in school and get a big kick out of all forms of sport. I got two broken ribs, two black eyes, and a broken left thumb, and a number of healthy bruises boxing Jack

Renault, the French Canadian prize-fighter for the picture "Knockout Reilly;" I barely weighed 180 pounds. he 210.

The most exciting moment of my career came when I was seventeen years old. Our football team played in a stock performance of "The College Widow," and the director chose me to speak two lines. We were playing in St. Paul, and my entire school turned out to see us.

Later I worked in the stock company and received the munificent weekly salary of \$20 for being such a tremendous box-office draw in my home town.

I would rather go to the opera than eat, and like to fish for pickerel and trout. I believe in marriage as an institution, but it should be a permanent instead of a temporary arrangement.

Richard Dix —



I was given a choice between college and a business career, and I decided to become a business woman, much to the disgust of my stepfather, who wanted me to go on the stage. My family had moved to San Francisco and I entered the Polytechnic High School where I was graduated with honors in 1923. Then I went to work in an office. This didn't work out as well as I thought it would so we packed up for Hollywood, arriving there two days before Christmas in 1924, and I began the long weary round of the studios looking for work. I got a job as an extra the day after Christmas and I haven't been out of work since. I was soon playing comedy leads and later appeared in western pictures. My bitterest disappointment was when I was turned down by Fox for the O. Henry girl. Later Frank Borzage was looking for a girl to play Diane in "Seventh Heaven," and he gave me the part. I like to do imitations of people, like to shop and love to dance. I swim and play a pretty good game of golf. I like music and never miss a concert in the Hollywood Bowl. While we were making "The Four Devils," I became interested in acrobatics and am usually to be found with the palms of my hands blistered after a successful or not so successful morning on the horizontal bars.

Javert Gaynor



Naturally following a stage career, I became an actor, subsequently working for an automobile tire concern, once a newspaper employee, eventually an extra man in Hollywood. I was a cowboy, a Civil War soldier, a rough rider, a sailor and other film non-entities. My first bit was given me by William S. Hart in whose outfit I rode miles upon miles in the extra ranks. The picture was "Apostle of Vengeance."

I obtained a contract with Thomas Ince. Dissatisfied, I turned scenarist and sold several stories to a company that went bankrupt. Then I became an assistant—for Tourneur, then director, writing and directing my own stories for Jules Brulatour. Again I went back to acting in featured roles with Fox which led to a contract with Metro-Goldwyn-Mayer. Among my pictures with the company have been "His Hour," "The Merry Widow," "The Big Parade," "La Boheme," "Bardelys, the Magnificent," "Flesh and the Devil," "A Woman of Affairs," and have just finished making "Way for a Sailor."

I have brown hair and dark eyes, am five feet eleven inches tall, and weigh 155 pounds. A year and a half ago I was married to Ina Claire



John Gilbert



While I was working in a bond house in New York at twenty dollars a week, Bijou Fernandez saw me walking along Wall Street during my lunch hour. She invited me to submit my photograph in an Opportunity Contest that was being held to select new screen talent. At the time this gave me a big laugh, and I've been laughing ever since. Eleanor Boardman and I were selected as winners and sent to the Coast, where we were given the leads in "Three Wise Fools." Somehow or other I wasn't thrown out after this picture but continued slowly and steadily until, in 1926, I was given a real chance in "Brown of Harvard." My best rôles seem to be the wise-cracking variety with a college background. I was born in Staunton, Virginia, and have two brothers and two sisters. In the beginning of the war I was too young to enlist. I applied for a job in a munition factory in Hopewell, Virginia. No one will ever know what kept the factory from going up in smoke during the time I worked there. I am not married and live with my mother who came to Hollywood to keep house for me.

W. H. ...



After a brief appearance on the stage with a road show that stranded, I arrived in New York on a freight train. Which proves what a pretty good singing voice, knowing how to dance anything from clog to ballroom steps, and a more than willing disposition, will do for you. I finally landed a part in "In Convict Stripes," and I was in this company a year after Mary Pickford—a child actress then—played in it. Lillian Gish replaced Mary Pickford. In 1905, I decided that the stage was all right for anyone but me, and I directed work in the city water and electrical plants in Nevada and Missouri. But 1909 found me back on the stage to stay. I teamed up with Bayonne Whipple, who later became Mrs. Huston, and played the Keith and Orpheum circuits for fifteen years. I believe that I have visited every town in the United States and Canada. Brock Pemberton finally cast me in "Mr. Pitt" at the Thirty-Ninth Street Theater in New York. Kenyon Nicholson's play, "The Barker," brought me real success. Claudette Colbert played with me in this. My first feature rôle in a motion picture was "Gentlemen of the Press." Later, D. W. Griffith looking about for a Lincoln for his picture "Abraham Lincoln" brought me to Hollywood in the spring of 1930.



Walter Huston



I am the intruder who tried to break up the vaudeville team of Hyams and McIntyre. But my father, John Hyams, and my mother, Leila McIntyre, wouldn't let me. When I was six months old, they carried me on to the stage of the old Hammerstein Theater and I waved my hand to the audience. Two years later I made my debut at the same theater in a skit called "Two Hundred Wives." During my time off from Clarke's school, New York, at the Aleun School, I trouped over the United States in various shows. My first part in pictures was the ingenue lead with Barbara LaMarr in "Sandra." Following this I played in "Summer Bachelors" with Madge Bellamy. When this picture was completed I went to California with my father and mother and waited seven months before I had another part offered me. I have signed a long term contract with Metro-Goldwyn-Mayer and my most recent pictures are:—"The Girl said No!," "The Big House," "Way for a Sailor," and "Gentleman's Fate." I have light hair and green eyes and can never hope to be as lovely as my mother who was known as one of the most beautiful women in America.

Leila Hyams



My real name is Asa Yoolson and I am the son of a Jewish cantor, born in St. Petersburg, Russia. I ran away from home and joined a circus as a ballyhoo man and this started my theatrical career. Later my brother and myself formed a vaudeville act and went on the road. One night I was advised by an old colored man who was helping me dress to try blackface. I did; joined Lew Dockstader's minstrels and was finally noticed by the Shuberts. Within five years I was their headliner at the Winter Garden. Pictures never tempted me until the advent of the talkies when Warner Brothers got my consent to try one under their direction. This was "The Jazz Singer," the first full length talking picture ever made. This was followed by "The Singing Fool" which broke attendance records all over the world. I am married to Ruby Keeler whom I met while she was playing on Broadway. I love applause and still get stage fright on opening nights, dislike cold weather and would become a beach comber at Honolulu to avoid it. My nearest approach to gambling is an occasional game of hearts. I write lyrics for songs and give the royalties to charity. I was told that I was President Harding's favorite entertainer and was invited to the White House by President Wilson as his guest.



Al Jolson



I was four and a half years old when Gus Edwards, who was playing in Union Hill with his Song Revue, saw me one day on my way home from kindergarten. He went home with me and persuaded my parents to let me try out for a part in his Kiddie Revue. I sat on top of the piano and sang. He called me "Cuddles," and I toured with the Edwards troupe until 1918 as a star. Jesse Lasky saw me at this time and offered to give me a screen test. The test was successful and he signed me up. I was thirteen years old. My first picture was "The Cruise of the Make Believe," with Wallace Reid. This was followed by a series of child pictures. Two years later I became an ingenue, my first adult rôle being in Cecil de Mille's "Male and Female. When I had finished my five-year contract with Paramount, I married James Kirkwood. We went to New York where we played together in "The Bride Retires," but the next play which we backed with our money was a flop. Back on the Pacific Coast, we played in "The Fool" and "The Man Who Came Back." We bought a ranch 250 miles from Los Angeles and lived there until I decided to have another try at the movies. I staged one of those well-known comebacks in the talkies with my performance in "The Drag." I have one son, five years old.

Lilq Lee



I have been asked for a short biography of myself. I will make it short, if not so very snappy. I was not born an actor, nor was I carried unconscious on the stage at the age of three months. Not at the age of three months. My birthplace was Burchard, Nebraska, and I was educated in the public schools of Omaha, Denver and San Diego. My stage career began when about 12 years old with the Burwood Stock Company in Omaha, Nebraska. After a whirl at the legitimate stage, I entered pictures in 1910, my first job being with the old Edison Company at Balboa Park, San Diego, California, as an extra. For a time I couldn't seem to find myself, as the subtitles used to say, and then I became associated with Hal Roach and made several hundred short comedies before I made my first feature picture, "A Sailor Made Man." I might be what is termed a club man, as I belong to the Elks, the Wilshire Golf, the Rancho, the Riviera, the Los Angeles Athletic Club, the Hollywood Athletic, the Masquers, the Lambs and the Jonathan. This, as you may judge, is a career in itself. I like swimming, golf, handball, and football, and baseball. My wife is Mildred Davis who was my leading lady in all my pictures from "His Royal Slyness" to "Safety Last." We have two children, Mildred Gloria and Marjorie Elizabeth.



Harold Lloyd



They call me the "tomboy of the talkies," but I have always wanted to play Lady Macbeth.

I am a comedienne by accident. Born in Greenpoint, Brooklyn, N. Y., I spent my childhood in Buffalo where I made my first stage appearance singing sentimental ballads on amateur night.

On the night of my first appearance my taxi broke down, it rained and I ran to the stage entrance and was shoved onto the stage without time to catch my breath.

I meant to wring their hearts. Instead, I gave Buffalo the best laugh it had had in twenty years. I swallowed my pride and let them laugh at me and I've been doing it ever since. Musical revues, European appearances and vaudeville tours took up my time until Warner Brothers signed me to play a part in "Gold Diggers of Broadway." Since then I have devoted all my time to pictures.

I have a little boy two years old; I like to wear polka-dots; I am superstitious and have been warned against riding in airplanes by a fortune teller. I still would like to play Lady Macbeth.

Gene Lightner



I was graduated at eighteen with a B.A. degree from the Santa Clara University, California, afterwards taking a post-graduate course in theoretical pedagogy for which I received my M.A. degree. College dramatics first put the idea of becoming an actor into my head and I eventually made my stage debut with a Los Angeles stock company in "The Brat." After six years on Broadway, I was induced to make a try on the screen and my first picture was "Vive la France" starring Dorothy Dalton. After that, work in pictures and not my views on theoretical pedagogy finally purchased my 1,200-acre ranch at Skyland in the Santa Cruz mountains. Most of the acres were planted with grapes brought from Spain in 1870. Fifteen head of cattle roam our hills and our dog kennels house forty-five hounds and four Scotch deer hounds. And we have recently perfected a new vegetable, a combination of green pepper and tomato which has been named "topepo." I was featured with Warner Baxter and Dorothy Burgess in the first all-talking Fox Movietone production "In Old Arizona," but I am prouder of my record as first baseman on the Santa Clara University team. In our outfit were Artie Schaeffer, Harry Wolters and Benny Kauff, all of whom became big league stars.



Edward Lowe



After the customary period of schooling in Philadelphia and New York I followed the footsteps of an older sister—and I mean footsteps—and became a Broadway show girl. The fact that nature gave me a voice, and that I trained it faithfully and carefully, soon took me out of the chorus and I played, and sang, increasingly better parts in "The Magic Ring," "Tip Toes," "Sunny Days," "Yes, Yes, Yvette," "Angela," and "Boom Boom."

In 1929 I made a screen and voice test at Paramount's New York studios, which was seen by Ernst Lubitsch, and he invited me to be the Queen in "The Love Parade," with Maurice Chevalier. Since that picture there have been "The Vagabond King," "Let's Go Native," and "Monte Carlo," together with several pictures for companies other than Paramount.

I have red-gold hair, sea-green eyes, no husband, an Irish temperament and a broad streak of Scottish thrift.

Janette MacDonald



When I was six I was determined to be an actress. When I was ten I wanted to be a bare-legged dancer in the first row of the chorus. When I was thirteen my family took me in hand and sent me from Hull, England, where I had been born, to London to school. And after nine months at the Thorne Academy, I ran away and joined the chorus at the London Hippodrome. When times were hard, I played small parts with English film companies. Then I decided that my greatest ambition was to go to America and join Ziegfeld's Follies. So I started for America. At the revival of "Floradora" I crashed the stage door and found myself in an argument with a man who turned out to be Lee Shubert. He gave me a job, but when the show closed I was still determined to see Ziegfeld. He liked my voice and my legs and put me in the Midnight Frolic. Edwin Carewe saw me in the show and offered me a part in "Mighty Lak a Rose." I decided I liked American pictures. So I signed a contract to go to Hollywood. My pictures were terrible, so I tore up the contract much to the relief of the producer who had hired me. Something had to be done, so I bobbed my hair for "Chickie." That is about all there is except that I like liver and bacon and eat my desserts first instead of last. I was married to Lothar Mendes.



Dorothy Mackaill



My first ambition was to be an architect, so while I was still a young chap in Highland Park College, Des Moines, Iowa, I got a summer job laying bricks at a dollar a day. If that isn't starting at the bottom, I'd like to know what is. However, the Bricklayers' Union soon put a stop to that by insisting on a long apprenticeship so I scrapped architecture and went in for key clerking and telephone operating in a hotel. On my return to college I went in strong for amateur theatricals and sang in the glee club and got quite a local reputation. After I had graduated with the Degree of Bachelor of Oratory, it was fairly easy for me to get a contract as reader with the Redpath Lyceum Bureau. Later I joined the Princess Stock Company in Des Moines and from there I went into vaudeville. It was just a step from this to the Broadway stage where I played in "The Natural Law." Then came "The Man Who Came Back," with Mary Nash; "Forever After," with Alice Brady and other plays. I enlisted as a seaman during the War and was attached to an Admiral's staff. When I was mustered out of the service I had my first screen rôle in "Little Women." In 1919 I married Ruth Holmes who was then an interviewer for a screen magazine. I occasionally like to make speeches when anyone will listen.

Conrad Nagel



I made my stage debut at the age of six—reciting a poem for my grandmother, at the celebration of her "saint day." Soon after that my parents gave me a marionette theater, and I presented a public performance of my puppets in my own version of "The Merry Widow" (and didn't pay any royalties either). My chief diversion became the staging of new plays for my marionettes. I studied piano and singing, and hoped for an operatic career. In 1913 the Mexican revolution caused my father, Dr. Samienego, to move to Mexico City, where I entered college. The revolution finally forced me to come to Los Angeles to get any work I could and a year afterward my family followed me here. I did everything that came along; was bus boy in restaurants, extra in prologues in theaters, usher, etc., etc. Then Marion Morgan engaged me as a member of her ballet troupe, touring the Orpheum. Upon my return to Los Angeles I besieged motion picture casting offices with no results, until finally I got my first screen rôle in "Omar Khayyam," released under the title of "The Lover's Oath." In 1922 Rex Ingram cast me in "The Prisoner of Zenda," and my hard times were over. I have kept up my musical studies and will continue to do so.



Ramon Novarro.



My career has been brief but full of action. I was born in Sedalia, Missouri, and after my graduation from De La Salle High School in New York City, I found myself in Wall Street, but I don't mean what you mean. I was a very small clerk in a very busy office and while I had a good time, I'm not at all sure that my employers did. Anyway, I got quite a reputation as a wise-cracker and when May Leslie, the society impresario, started to cast for one of the Junior League Follies, I entered into a stage partnership with her which lasted until 1927. I played in "Innocent Eyes," "Artists and Models," several "Passing Shows," once with the "Follies" and in "Peggy Ann," filling in the interim between engagements with vaudeville bookings. Then Lindbergh came into view and, believe it or not, to quote Ripley, I went West to try for pictures. I thought that if Lindbergh took a chance, I would. Not that the two chances are comparable, but it honestly was the thing that sent me West. I had an introduction to Director Wesley Ruggles and he gave me a small part in "Finders Keepers," with Laura La Plante. After that I played opposite Clara Bow in "The Fleet's In." Then Paramount offered me a contract which I grabbed. And that, ladies and gentlemen, is why the wolf ate Little Red Riding Hood.

Jack Oakie



All my life I had longed for a stage career, but the nearest I came to it was when, on one occasion only, I played a fairy in "A Midsummer Night's Dream." Then one night Frank Borzage, who was directing John McCormack's first all-talking picture, saw me in a Dublin café. He decided that I was the exact type for the picture, signed me up a day or two later, and when Mr. McCormack left Ireland for Hollywood, I went with him. For nights I couldn't sleep thinking of the opportunity that had come to me. I was born at Boyle, Ireland, in 1911, and was educated at Dublin and London convents and at a finishing school in Paris. Every chance I had to play in amateur theatricals I seized. My father was a major in the Connaught Rangers of Ireland and he is now retired. I would like to raise poultry and I play tennis and ride horseback. I studied piano and voice culture in Paris. I have always wanted to fly and hope I will have my pilot's license before I go home to Ireland. I am extremely superstitious, and I like detective stories better than love stories. And what will seem strange to the young girls in this country, I never had a bit of makeup on my face until I started work in the McCormack picture.



Lanisee B. B. B. B.



I was a pupil at the Washington Irving High School in New York City in 1927, a leading woman in the movies in 1928 and a Baby Wampas Star in 1929. When I was fifteen I told my mother that I wanted to be an actress. Being a wise mother, she did not discourage me, but arranged for me to be absent from school and took me to a studio on Long Island where, through business connections of my father, an electrical contractor, I was given a small part in "Love 'Em and Leave 'Em." Mother thought that brief experience in a small rôle might curb my enthusiasm, but it only served to spur me on. She had hoped that I would develop my talent for drawing, but accepted my ideas with resignation, promising me every possible support if I would consent to finish school. I did, and immediately after graduation, a manager of a new screen company offered me a contract. His company made two pictures and then disbanded after it had gone to the west coast. We remained in California and I looked for work. Mal St. Clair recommended me to Sam Wood who was looking for a leading lady for William Haines in "Telling the World." I took a test, got the job, and a contract with M-G-M. My real name is Anita Pomares. This was changed to Anita Page.

Anita Page



By birth I should have been a farmer, by early training a steel worker and by later inclination a lifeguard, for I was born in Kansas City, Missouri; educated in Pittsburgh, and now find that I would rather sit on a beach in the sun than anything else, except travel. And a great deal of money can be saved by just sitting in the sun.

I am an actor by design. It all came about very deliberately. For I have yet to win a beauty contest and my chance to be a film extra suddenly discovered by an alert casting director is past.

To become an actor I went to New York, after a certain number of years spent in Pittsburgh, and entered the American Academy of Dramatic Art. My diploma from that impressively named school put me to work in "The Ne'er Do Well," at the Lyric Theatre. That was my first professional engagement.

Since that time there have been many of them, for I have played in stock in many cities. My first picture was "Sherlock Holmes" with John Barrymore. That was in 1923. Since then there have been many of them. My next will be "New Morals," made by Paramount, to whom I long have been under contract.



William Powell



I consider myself one of the luckiest persons in pictures and I only hope that my luck will hold. Four years ago, I was trying to be a reporter on my dad's paper in Olathe, and today I am being starred by Paramount. And contrary to tradition, I have never pounded the pavements or gone without a meal. It happened this way: In 1925 while I was at the University of Kansas, an exhibitor in my home town recommended me to Jesse L. Lasky who was just starting his Paramount Pictures School in a search for new faces for the screen. By November, I was on my way to New York, a student in the school. I was given the leading rôle in "Fascinating Youth," a picture the graduating class made as a "sample" and I was immediately sent on to Hollywood to play in "More Work, Less Pay" with Mary Brian. After that came a rôle with W. C. Fields in "So's Your Old Man," followed by my part in "Wings" which I really suppose clinched my future. I am now working in a starring picture called "Along Came Youth." It all doesn't seem reasonable but it's true. I was born in Olathe, Kansas, in 1904, went to public school, and helped pay for my tuition in Kansas "U" by playing the trombone in the school band.

Charles Rogers



I was born in Montreal and decided upon a career as an actress after appearing in school theatricals in my home town. With my mother and sister, Athole, I went to New York to break into pictures. I did not find it very easy to secure work in films but finally obtained a few days' work as an extra in a college picture. After some months I was given the leading feminine rôle in "Channing of the Northwest" and other good parts followed. These appearances brought me to the attention of Louis B. Mayer, then an independent producer, and I was brought to Hollywood with my first contract. I found a hard road ahead, but the experience equipped me for advancement that came with the merging of the Metro-Goldwyn-Mayer company when I played in "The Snob" with John Gilbert. "The Tower of Lies," "He Who Gets Slapped," "His Secretary," and other films followed. My first talking picture was "The Trial of Mary Dugan," but I scored my greatest success in "The Divorcee" and "Let Us Be Gay." In 1927 I married Irving G. Thalberg. I am five feet, one inch, in height, and have dark hair and grey-green eyes.



Norma Tamm



I made my first appearance on the screen posing for colored song slide pictures. Before that I had appeared in amateur theatricals, the performance I best remember being the star rôle in a little melodrama which was called "The Martyr Princess Norma." As I wrote it myself, Constance and Natalie were forced to take secondary rôles. After storming the old Vitagraph Studios on Elm Street in Brooklyn, New York, I finally landed a part in "The Four-Footed Pest." I was fourteen years old. I had to kiss a young man under a black cloth thrown over the camera, a horse finally lifting the cloth with his teeth. That's art and ingenuity for you. The film, a one-reeler, was completed in half a day. After one or two more bits I was made a member of the Vitagraph Stock Company. My first important rôle was in support of Florence Turner in "The Dixie Mother." All our exterior scenes were taken at Coney Island, the beach serving as the Sahara or the wastelands of the Rockies. My first really serious rôle was in Dickens' "Tale of Two Cities," which also had Florence Turner, Maurice Costello, Ralph Ince, John Bunny and Julia Swayne Gordon in its cast. This was followed by more pictures than I can recall. I was married to Joseph M. Schenck, now head of United Artists, in 1917.

Norma Talma



I was born in Brooklyn, New York, and educated at the Brooklyn Heights Seminary. After that I enrolled at the Art Students League and the American Academy of Dramatic Arts. My stage debut was made with the Stuart Walker Players in New York, for whom I played leading rôles in "An American Tragedy," "Roulette," "Broadway," "Elmer Gantry," and other Broadway plays. In addition to this I worked as an artist's model whenever I had time.

I was brought to Hollywood by Fox in 1929 to play the lead in "The Ghost Talks," later appearing for this company in "True Heart" and "Blue Skies." Then I was engaged by Pathe for the feminine lead in "The Grand Parade" and at its completion placed under long-term contract.

I have since appeared in "Swing High," "Beyond Victory" and "Her Man." My next rôle will be opposite Bill Boyd in "The Painted Desert." I live rather a quiet life and do not figure greatly in the social life of the film colony. I have a little bungalow in the Hollywood foothills and a modest roadster which I drive myself. I like swimming, play a fair game of golf, ride horseback and occasionally devote an evening to dancing.



Helen Twelvetrees



My father was a colonel in the Mexican army and my mother was an opera singer. I was born in San Luis Potosi in 1910 and grew up in a country where the mountain scenery is the most beautiful in the world. When the time came for me to try my luck as a dancer in Los Angeles, I was afraid to leave this lovely country for fear of terrible homesickness. But the hills surrounding Los Angeles reminded me of Mexico and made it easier for me. I came to Los Angeles because an American who had seen me dance and heard me sing in Mexico thought I would be suitable for a rôle in a musical comedy that was being cast in Los Angeles. When I got there, the director found me too young for the part. I soon found work in a specialty number in the Music Box Revue, which was then playing in Hollywood. I had never thought of entering pictures because I was not pretty enough. Douglas Fairbanks saw me in the Music Box Revue and selected me to play opposite him in "The Gaucho." After that I had my first opportunity to travel and see New York, Chicago and the other big cities. I won't say I was disappointed, as everyone was wonderful to me. Some day I hope I will go to Europe, but right now I do not want to leave the Los Angeles hills, my dogs, and my canaries.

Lupe Vélez



For years the screen treated me like a stepchild and I don't mind admitting now that it was mostly my fault. I was decidedly too pert, overdressed and generally a nuisance. I had come to Hollywood from the East, taken a secretarial course at the Hollywood High School and had a job in a real estate office where I was soon fired. Then I worked as secretary for Billie Joy, Leatrice Joy's brother, as switchboard operator at the Hollywood Writers' Club, as typist in a publicity department, and finally as script girl. I had my chance at small parts and wasn't very good. And it was not until I was given a chance in "The Sea Tiger" with Milton Sills that I managed to get one foot on the ladder. Even after this I wasn't in great demand until I landed a part in "Gentlemen Prefer Blondes." Since then I can look back on my hard times and laugh at them. I was born in Paterson, New Jersey, and later went to Virginia College in Roanoke. I used to have red hair but for screen purposes I have been converted into a decided blonde. I have a small apartment in Hollywood and one maid. I like jewelry of the slightly startling type and I will never, never be found without my books. I am a fair business woman and save my money because I never intend to ring any more door bells for real estate agents.



Alice White



My dramatic ambitions were brought to the surface when I appeared in a number of school plays at the Hollywood High School. And while still in school a film player friend urged me to try for a place in pictures, giving me a letter to the casting director of the Century Studios. I took the letter and some photographs to him but did not receive a call for three months. I was finally called for extra work and when I had been on the set three days I was given a small part. A week later I was cast in another comedy "Gasoline Love," as leading woman. I was so young that I had to have a tutor on the set so that I could go on with my school work. This was in 1923. That summer I made my first and only stage appearance when I was given a rôle in the Pilgrimage Play. I went with Fox after that, playing leading lady with Robert Gordon. For ten months I appeared in westerns, and then heard that Eric Von Stroheim was looking for a Mitzi, the lead in "The Wedding March." I had one interview with Mr. Von Stroheim and he told me that he wanted me for the picture. But I did not see him or hear another word about it until two days before the actual shooting started, when a hurry-up call sent me scurrying to the studio. Following that I played opposite Emil Jannings in "Street of Sin."

Fay Wray



My first screen rôle was with Fanny Ward when I was four years old. I was in demand as a child artist and studied dancing under Ernest Belcher, appearing with Mae Murray and other dancers. But my real screen career began by accident. Mervyn LeRoy, the First National Director, telephoned our home to engage my sister, Polly Ann, for a picture. She was out of town, but my brother Jack who answered the phone said, "Polly Ann is away but Loretta is here, she looks very much like her." So LeRoy sent for me and the result was a small part in "Naughty But Nice." I am one of three sisters, Polly Ann and Sally Blane are the other two sides to the triangle. I hated school but was persuaded to go to Ramona Convent in Los Angeles. When my chance in pictures came, I gave up school and have been tutored since then. My biggest thrill was when I was cast for ingenue lead in Lon Chaney's "Laugh Clown, Laugh." My first talking picture was "The Squall." I was a Baby Wampus Star in 1929 with my sister, Sally Blane. I like dancing, music and pretty clothes and see every moving picture I can possibly get time to see. Lillian Gish is my favorite actress. I would like to own a speed boat and be independent enough to drive it any time I liked.

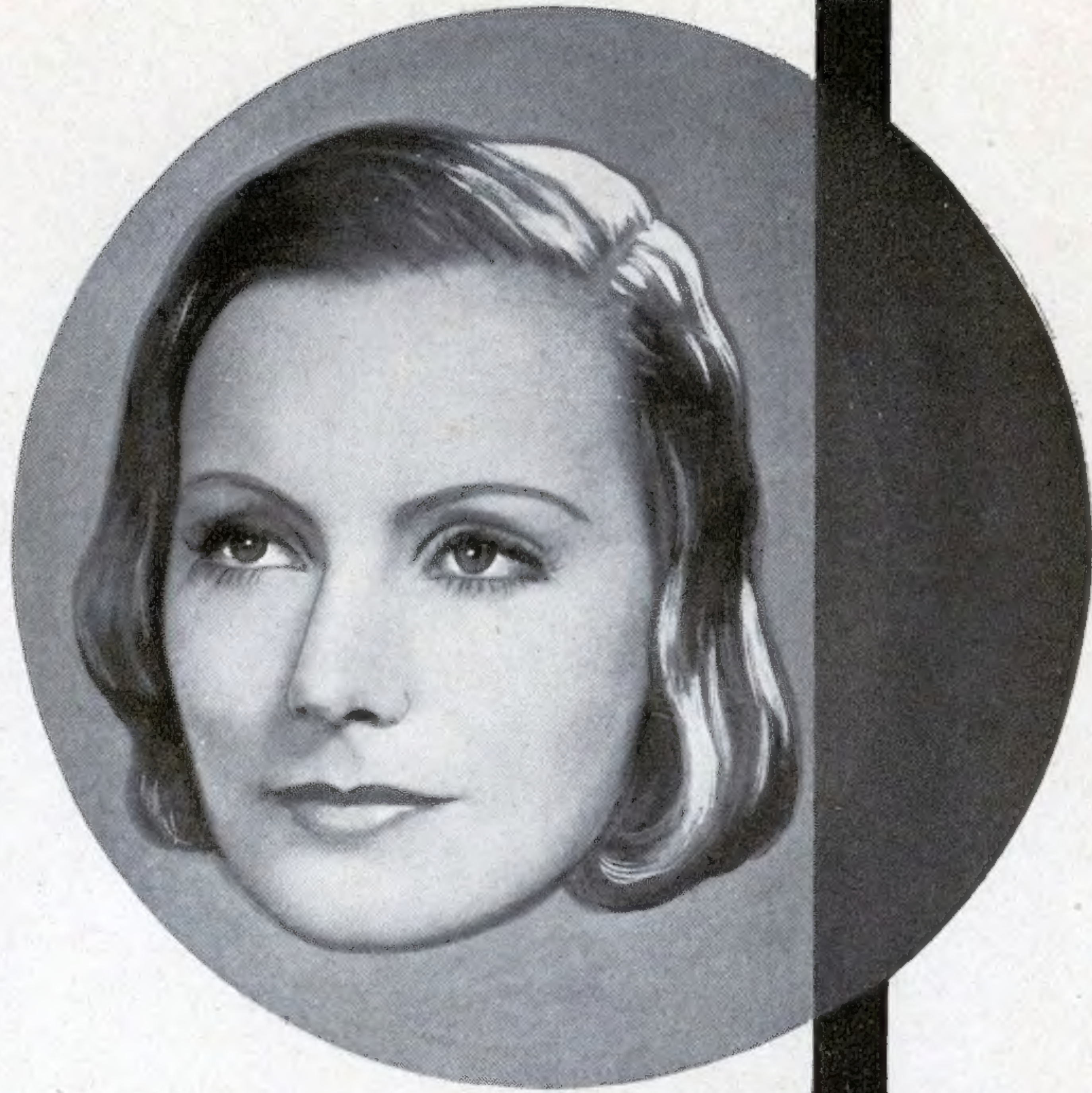


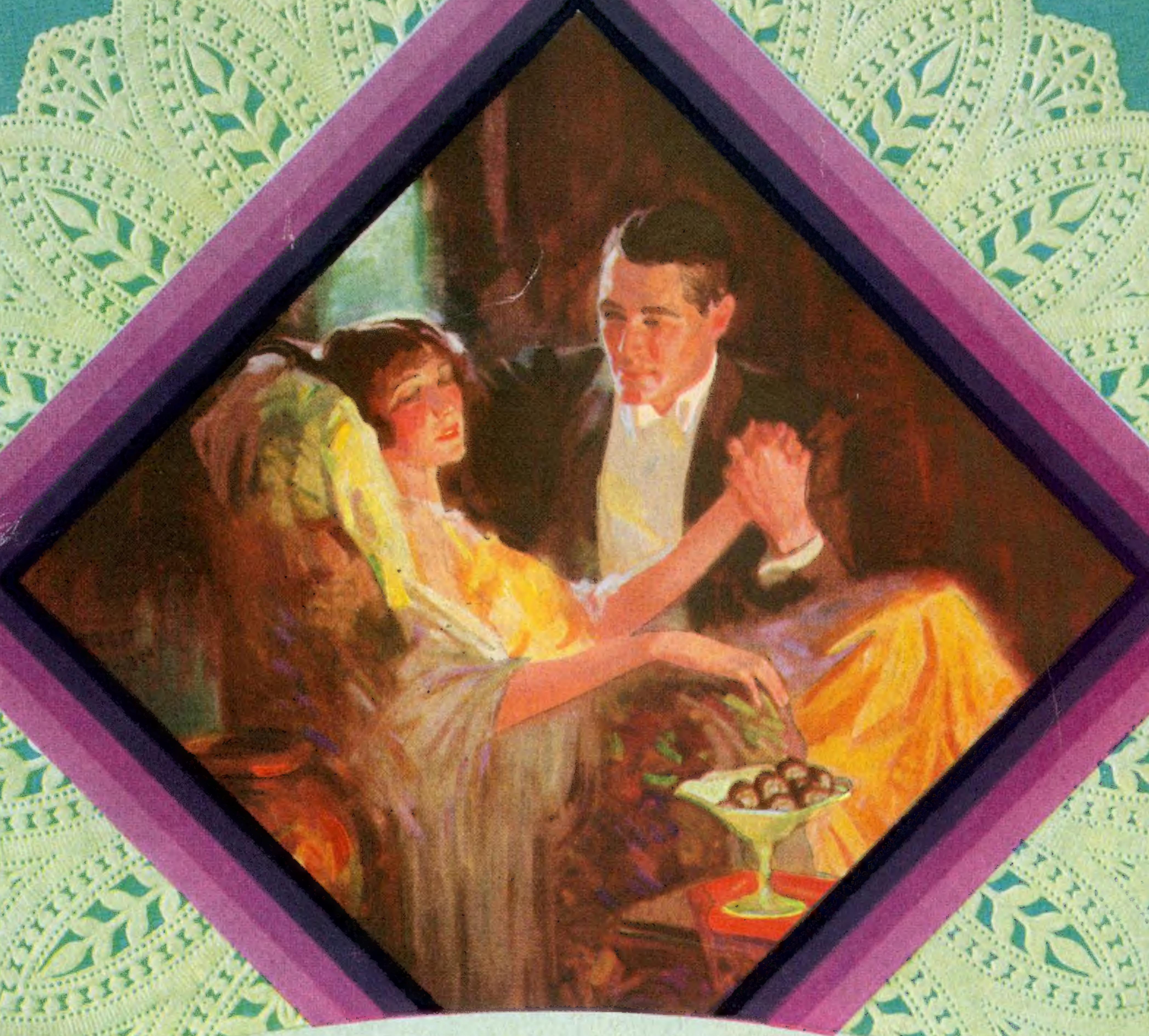
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 Howard - Howard
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